

*H. W. Foster*

# THE MAID OF THE MOON

BOOK BY

GEORGE MORRIS

MUSIC BY

PAVL J. MORRIS

Produced by

THE UNIVERSITY OF ILLINOIS UNION



# THE MAID OF THE MOON

A COMIC OPERA  
IN  
TWO ACTS

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GEORGE MORRIS

MUSIC BY  
PAUL J. MORRIS

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THE UNIVERSITY OF ILLINOIS UNION

JAN 13 AND 14 1911

Under the direction of  
PAUL J. MORRIS.

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PAUL J. MORRIS

## The Cast

D. T. Howard - *Uncle Sam Jones*  
E. R. Evans - *Bill, his nephew. Conned out of Illinois*  
L. M. Decker - *Prep.*  
A. E. Baradell - *Louis Clifford, Captain of Lunny College Foot ball team.*  
J. A. Noon - *The Maid of the Moon*  
A. C. Kelly - *Mable Jones engaged to Bill.*  
D. Lazear - *Madge. A Lady Politician*  
J. E. Burns - *Harry the Junitor.*  
J. W. Hart *A Captain in the Army*  
*The Old Clothes Man*  
H. S. Fielder - *A noted man*  
L. E. Frailey - *An enthusiastic student*

## The Chorus

R. R. Reinert	E. Stiles	H. Kemman
H. C. Eales	E. T. Hillman	G. L. Morrill
L. M. Russell	C. K. Hewes	G. B. Richmond
J. H. Griftner	H. H. Haynes	R. P. Garrison
D. K. Groves	K. V. Root	R. J. Jordan
L. T. Gregory	H. K. Sturtz	W. Kneisley
H. H. Hendricks	H. A. Barnard	C. Bremner
C. W. Smith	T. A. Merrill	S. Walters
C. V. Thayer	C. V. Winn	J. Goldberg
K. Bannister	R. H. Albin	L. Lazear
C. J. Larkin	D. Lazear	

## The Orchestra

H. H. Busse	W. C. Turner	J. H. Schroeder
B. S. Hite	F. M. Lescher	V. Mathis
R. Feutz	E. C. Young	A. W. Ames
R. M. Parks	L. Riley	A. B. Dunham
M. K. Miller	C. H. Threlkeld	

## The Staff

Paul J. Morris *Director*  
T. M. Harmon *Business Manager*  
L. M. Apgar *Property Man*  
Leo G. Hanna *Stage Manager*  
F. Baer *Press Agent*

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4  
OPENING CHORUS  
Birds Of A Feather

Lyric by  
GEORGE MORRIS.

Act I.

Music by  
PAUL J. MORRIS.

*Allegretto.*



*Curtain ascends.*



Girls. We're a bunch of co - eds jol - ly As jol - ly as can be De -  
Men. And we're a bunch of stu - dents. You'll find we're jol - ly too. Not

Piano accompaniment for the vocal lines. The right hand plays a melody of eighth and quarter notes, and the left hand provides harmonic support with chords and eighth notes.

bar - ring pranks and fol - ly, As you will sure - ly see. We  
no - ted for our pru - dence, You'll soon find that is true. We

would - nt think of fuss - ing. It is - n't nice a bit. We're  
some - times go a fuss - ing, And join the so - cial whirl, But

aw - fully shocked at cuss - ing. It gives us all a fit. The  
you will hear some cuss - ing, If some one swipes our girl. The

wo - man's league we love it, Her rules we all o - bey. And  
wo - man's league is rot - ten, Her rules won't let you spoon. But

spoon-ing we're a - bove it. It is - n't just our way.  
such things are for - got - ten In the light of a silv - ery moon.

**DANCE.**  
**Moderato.**

*Men and Girls. We'd*

**Allegretto.**  
nev - er get a - long to - geth - er, We're sure we nev - er could a - gree. That



we're not bird-ies of a feath-er is ve - ry plain to see *Girls.* We'd

*(they flirt.)* *(they wink.)*  
nev - er dream of flirt-ing, We'd nev - er wink like this. Our

*(they work eyes.)* *(men kiss them.)*  
eyes are nev - er work-ing You dare not steal a kiss. *(Oh)* If  
*spoken.*

you our hands we're hold-ing, It would - n't be quite right. You'd

sure - ly get a scold - ing. In that there's no de - light. But

*Men and  
Girls.*

if you try to do it Al - though it is - n't fair, And

we per - haps may rue it. At pres - ent we don't care I

guess we'll get a-long to - geth - er, I'm sure we al - ways shall a - gree. For we're

bird-ies of a feather and that is plain to see.

*rit.*

## DANCE.

*a tempo*

# The Lady Suffragette

Music by  
PAUL J. MORRIS.

*Moderato.*

The first system of the musical score is in 4/4 time. It consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, and then a half note A4. The piano accompaniment features a series of chords in the right hand and a simple bass line in the left hand.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line includes the lyrics "When I was young like my". The piano accompaniment continues with chords and a bass line. The tempo marking *VAMP.* is present.

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line includes the lyrics "sis - ter Jane, I had such a tem - per - ment then, I". The piano accompaniment includes the tempo markings *accel* and *a tempo*.

bossed my broth-er all ov - er the house, And I made a pig-my of my

The first system of the musical score. The vocal line is in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The key signature has one sharp (F#). The lyrics are: "bossed my broth-er all ov - er the house, And I made a pig-my of my".

cous - in Ben. My fath - er I ruled with an ir - on hand Made him

*grandioso.*

The second system of the musical score. The vocal line continues with the lyrics: "cous - in Ben. My fath - er I ruled with an ir - on hand Made him". The piano accompaniment includes the instruction *grandioso.* in the bass line.

ca - ter to each wish and\_ whim. And when he said "Liz - zy," Get

*rit.*

The third system of the musical score. The vocal line continues with the lyrics: "ca - ter to each wish and\_ whim. And when he said 'Liz - zy,' Get". The piano accompaniment includes the instruction *rit.* in the bass line.

in and get bu - sy, Why you ought to see me tell him what I thought a-bout him.

*a tempo*

The fourth system of the musical score. The vocal line continues with the lyrics: "in and get bu - sy, Why you ought to see me tell him what I thought a-bout him.". The piano accompaniment includes the instruction *a tempo* in the bass line.

## CHORUS.

*Allegretto.*

For I'm a la - dy I'm a la - dy suf - fra - gette. I want to be

boss And I'm going to be it yet. — We'll rule all na - tions, All

lands and all cre - a - tions, And if man should try to stop us Aim to

thwart us or to cop us, Why you bet we'll tell them what we think a - bout them.

# Dreaming Of Illinois

Words by  
GEORGE MORRIS.

Music by  
PAUL J. MORRIS.

Valse lento.



Twi - light fall - ing, gent - ly call - ing You \_\_\_\_\_ and \_\_\_\_\_  
 Breez - es sigh - ing, pines re - ply - ing Illi - - no - -  
 Moon is sink - ing, stars are blink - ing far \_\_\_\_\_ a - -

The first system of the song features a vocal melody line and a piano accompaniment. The vocal line is in 3/4 time, with lyrics written below the notes. The piano accompaniment is in 3/4 time, with a melody in the right hand and a bass line in the left hand. The piano part begins with a piano (p) dynamic marking.

me. \_\_\_\_\_ Day - light go - ing, gent - ly show - ing  
 is \_\_\_\_\_ Far off sing - ing, sweet - ly ring - ing  
 way \_\_\_\_\_ Night is go - ing slow - ly show - ing

The second system of the song continues the vocal melody and piano accompaniment. The vocal line is in 3/4 time, with lyrics written below the notes. The piano accompaniment is in 3/4 time, with a melody in the right hand and a bass line in the left hand.

Night to thee. Moon will soon be  
 Ill - i - - - - - nois. Hearts are ev - er  
 Break of day. Sun will soon be

*mf*

gleam - ing Stars so bright-ly beam - ing. You and  
 true When we dream of you Or - ange  
 gleam - ing Stars no more a beam - ing. Still we

I a dream - ing of you Il - li - nois.  
 and the Blue of our. Il - li - nois.  
 keep on dream - ing of you Il - li - nois.

*f* *ff*



# That's The Way They Do At Illinois

Lyric by  
GEORGE MORRIS.

Music by  
PAUL J. MORRIS.

**Moderato.**



**VAMP.**

When I was a boy at Ill - i - no - is, I  
When I was a boy I went to Ill-i-nois, And

learned a greatbig bunch of use - ful things. I learned how to fuss, And they  
did - n't learn somethings I ought to know. It is - n't in the books You

taught me how to cuss, And they said Oh that's the way at Ill - i -  
find the sha - dy nooks. No that's not the way they do at Ill - i -

nois. And when I am old I'll re - mem - ber what they told. If you'll  
nois. It doesn't pay to work If you know just how to shirk. But you've

lis - ten, dear, I'll tell you what they do. But you must - n't ev - er tell. Don't you  
got to watch out for the cru - el prof. He's a ter - ri - ble hard man. He will

scream or don't you yell If I show you what they do at Ill - i - nois. —  
con you if he can. That's the way they do at dear old Ill - i - nois. —

## CHORUS.

*Allegro.*

When they know a girl like you \_\_\_\_\_

This is what they al - ways do. \_\_\_\_\_

Most eve - ry night — They hold her tight. And the

way they kiss is ve - ry much like this. \_\_\_\_\_ For

that's the way they do at Ill - i - nois. ——— They

make you think your life is just one joy. — Once is

nev - er quite e - nough For it is the sweet - est stuff. — For

that's the way they do at Ill - i - nois. —

# Never You Mind About William

Lyric and Music by  
HAROLD DREW and PAUL J. MORRIS.

*Allegro.*



*Moderato.*

*VAMP.*

*rit.*

*Mable.* Jim for years had  
*Louis.* Once Bill's girl I

been my beau. I loved him much though he was slow  
went to see. Bill he stayed out - side for me

Bill to see me came one night, Jim was mad e -  
 Bill was strong and large of limb. I was small be -

nough to fight.  
 side of him.

Next time Jim came I  
 I — said good - bye and

thought I'd try to see If I could-n't in - duce him to pro -  
 start - ed to go Un - - mind - ful of the

pose — to — me. What a - bout Bill — he  
dan - ger be - low. Just as Bill bounced from be -

said all scared. I an - swered him as — strong as I dared.  
hind a tree She op - ened the door and yelled out at — me.

## CHORUS.

*Allegro.*

Nev-er you mind a-bout Will - - iam. ——— Just help your -

self I aint a had — no lovin' at all

Since be - fore — you first came to call, —

I've been a wait - ing so long, dear. —

Just help your - self And if you should ask me to

be your wife, Why Mis-ter man — you'd save my life.



# Military Song

Lyric by  
GEORGE MORRIS.

Music by  
PAUL J. MORRIS.

*Allegretto.*

First system of musical notation. The vocal line is in 4/4 time, starting with a treble clef. The piano accompaniment is in 4/4 time, with a treble and bass clef. The lyrics are: We're a gump-y bunch of sol-diers That drill from day to day. Be sure your gloves is white, boys. We sure your pants is pressed canned. We want an ed-u-ca-tion We don't care to be

Second system of musical notation. The vocal line continues with the lyrics: day. We drill be-cause we have to There pressed A stiff and spot-less col-lar Is canned. And so to stick in col-lege We

Third system of musical notation. The vocal line continues with the lyrics: aint no oth-er way. It aint be-cause we need-ed with the rest. South cam-pus is the drill to beat the band. But if we had to

like to We wear these suits of gray. *Chorus.* We  
place, boys. So shoul - der arms and git. *Chorus.* We  
fight, sir, And real - ly went to war *Chorus.* We'd

drill for the durned old ma - jor. *Solo.* His or - ders we o - bey  
drill for the durned old ma - jor. *Solo.* We like this drill - in' nit.  
run for the durned old ma - jor. *Solo.* And beat the band once more.

## CHORUS.

Then its drill for the durned old ma - jor. He's

feel - in' sore to - day March like the

old in - fer - nal. \_\_\_\_\_ All or - ders we o -

bey. \_\_\_\_\_ This war it sure is hell, boys, \_\_\_\_\_ To

drill this wicked \_\_\_\_\_ way. \_\_\_\_\_ I'd rath - er croak It

*rit to end.*

aint no joke, Than drill this \_\_\_\_\_ cussed way. \_\_\_\_\_

# FINALE

## Act I.

Music by  
PAUL J. MORRIS.



### Furioso.

Foot - ball! Foot - ball! No I say. I won't let my

neph - ew play I for - bid it I for-bid it.

If he plays a - gainst my will, I'll dis - own my  
 string

*CHORUS.*

neph - ew Bill. He for-bids it, He for-bids it.

He'll dis - own his neph - ew Bill.

## Allegretto.

Bill.

Al - though my Un - cle's

*rit.*

This system contains the first two staves of music. The vocal line (treble clef) begins with a whole rest, followed by a half note 'Al' and a quarter note 'though'. The piano accompaniment (grand staff) features a series of chords in the right hand and a single note in the left hand. A 'rit.' (ritardando) marking is placed below the piano staff.

mon - ey And fa - vor - I de - sire, Al -

This system contains the next two staves. The vocal line continues with 'mon - ey', 'And', 'fa - vor -', 'I', 'de -', 'sire,', and 'Al -'. The piano accompaniment continues with chords and single notes.

though I love him dear - ly And fear - his - ven - geance

This system contains the next two staves. The vocal line continues with 'though', 'I love him', 'dear - ly', 'And', 'fear -', 'his -', and 'ven - geance'. The piano accompaniment continues with chords and single notes.

dire I can't re - sist your maid - ens fair I'll make their cause my

This system contains the final two staves. The vocal line continues with 'dire', 'I can't', 're - sist your', 'maid - ens fair', 'I'll', 'make their cause my'. The piano accompaniment continues with chords and single notes.

**Pomposo.***Chorus.**Bill.*

on - ly care. I'll play the game. He'll play the game. And

*Chorus.**Bill.*

win a name And win the name. In your hearts if its all the

*Chorus.*

same. Hail to our gal-lant he - ro give him a rous-ing old

cheer. Down down our foes we'll tramp - le.

Nev-er a doubt or fear. Hail to our champion so

strong boys. We will not fal-ter or fail.

Praise to our he-ro so brave Boys all— Hail all Hail.

*a tempo*

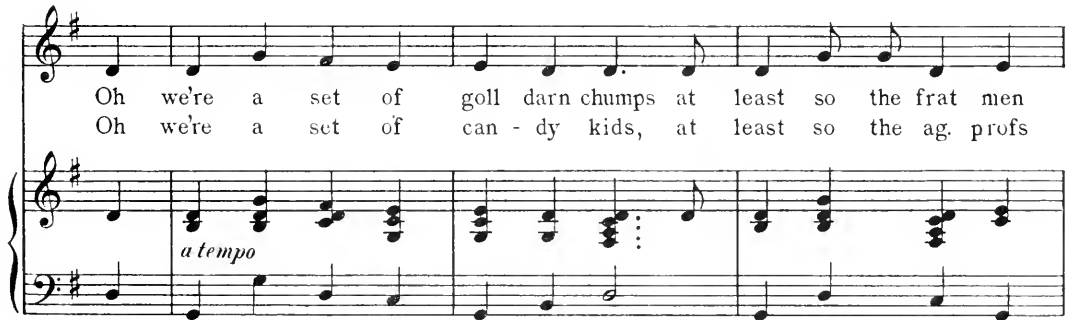


# Ag Song

## Act II.

Music arranged by  
PAUL J. MORRIS.

Moderato.



ev - ery oth - er jay. We're learn - ing how to and  
ev - every far - mer jay. We've flunked E E and

milk the cows, And how to make good cheese. We  
Lit and Law, And science and the rest. We

al - so take in - structions in our A - B - Cs.  
sort of think this stu - dy - ing is some-thing of a jest.

For we're the Ags, The rus - tic Ags.  
For we're the Ags, The can - dy Ags.

Per-haps you'll say that we are green. So they say where 'ere we're  
 Per-haps we don't look ve - ry green. We're sports they say where 'ere we're

seen. For we're the Ags, \_\_\_\_\_ A bunch of Wags. \_\_\_\_\_  
 seen. And we blow in \_\_\_\_\_ The old man's tin. \_\_\_\_\_

And we've come in from the coun - try for the A - gri - cul - tural course.  
 For we're just a bunch of flunk - ers in the A - gri - cul - tural course.

# Imagination

Lyric by  
GEORGE MORRIS.

Music by  
PAUL J. MORRIS.

**Allegro.**

The first system of the musical score is in 4/4 time with a key signature of one sharp (F#). It begins with a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line has a whole rest for the first two measures, followed by a half note G4 in the third measure and a quarter note A4 in the fourth measure. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand. A repeat sign appears after the second measure. The tempo marking 'Allegro.' is above the vocal staff. The word 'One' is written below the vocal staff at the end of the system. A 'VAMP.' section is indicated above the piano staff, starting with a double bar line and a key signature change to two sharps (F# and C#).

**Moderato.**

The second system of the musical score is in 4/4 time with a key signature of one sharp (F#). It continues the vocal line and piano accompaniment. The vocal line has the lyrics 'day I passed a - long John street. A pret - ty girl I'. The piano accompaniment continues with chords and a steady rhythm. The tempo marking 'Moderato.' is above the vocal staff.

The third system of the musical score is in 4/4 time with a key signature of one sharp (F#). It continues the vocal line and piano accompaniment. The vocal line has the lyrics 'saw. The — way her hair was piled up Was'. The piano accompaniment continues with chords and a steady rhythm. The tempo marking 'Moderato.' is above the vocal staff.

sure an aw - ful fright, Was — sure an aw - ful

fright. It must reach way down to her feet, I —

thought with pleas - ure mild, And — then I heard a -

cross the street These words in ac - cents wild.

## CHORUS.

**Moderato.**

Im-ag - in - a - tion\_\_ Im-ag - in - a - tion When you

think you know it all Stop and think be-fore you fall. Its im - ag - in - a - tion,

false i - mi - ta - tion. Things ai't al-ways what they seem. There is

*accel to end*  
milk be-neath the cream So re-mem-ber that it's just im-ag - in - a - - - tion  
*accel*

# Sailing

Lyric by  
GEORGE MORRIS.

Music by  
PAUL J. MORRIS.

Slowly and Dreamily.



Moderato.

I've been sail - - - ing ov - er the  
So won't — you come — a -

sea, — dear In a dream of a lit - tle boat, — With  
sail - ing, dear, My air - ship's tried and true, — It's

snow - y sails be - fore the breeze, With flags that wave and  
an - chored to that cloud dear, Its\_ an - chored there for

float.\_ I've been ca - noe - ing on the lake. I've  
you.\_ So come and go\_ a - sail - ing All

rowed on a blue la - goon.\_ But the best of all my  
through the cloud - y sea.\_ And through the cloud - y

ma - ny rides was my sail\_ up to the moon.  
at - mos-phere for - ev - er sail with me.\_



## CHORUS.

Slowly and Dreamily.

It's good to fly up in the sky, to sail to the stars so high. — Its

passing fair to cut the air, To sail most ev - ery - where. — Its

gay, its gay, this milk - y way, The dip - per for a shel - tering bay — Its

fun to fly up in the sky, To sail to the stars so high. —

# My Hobble Girl

Lyric and Music by  
PAUL J. MORRIS.

Of

*VAMP.*

The introduction is in 4/4 time. The vocal line consists of a whole rest followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment features a series of chords in the right hand and single notes in the left hand, with a tempo marking of *VAMP.* and a key signature change to 3/4 at the end.

*Allegretto.*

all the girls all ov - er these worlds, There is one that I

The first line of the song is in 3/4 time. The vocal line starts with a half note G4, followed by a quarter note A4, a half note B4, and a quarter note C5. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

dear - ly a - dore. Her steps are neat and ex -

The second line of the song continues in 3/4 time. The vocal line starts with a half note G4, followed by a quarter note A4, a half note B4, and a quarter note C5. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

treme-ly pe - tite<sup>3</sup> And her styles are all the roar. \_\_\_\_\_ She is

right up to date With the last fash-ion plate, And she's queen where

ev - er she goes \_\_\_\_\_ And I mean what I say When I

*rit.*  
tell you she's gay And my heart is hers she knows. \_\_\_\_\_

## CHORUS.

*Moderato.*

She's the lat-est thing in fash-ion Hobble hob-ble hob-ble girl.

How I love the win-some ac - tions Of my hob-ble girl \_\_\_\_

Oh your gait is so a - larm - ing sets my cold heart a \_\_ whirl.

For I love your style so charm-ing Hobble hobble hob-ble girl.

# The Old Clothes Man

Lyric by  
GEORGE MORRIS.

Music by  
PAUL J. MORRIS.

*Allegretto.*



*Moderato.*

I walk py derstreet night und day. —  
I knows all der poys py der town, —

*VAMP.*

I walk py derhouse of der swell. —  
Und dey just as much knows me. —

I look py der al - ley all up und down For the  
I py and dey zell. Dat is der diff, So

*a tempo*

man vat has al cloes to zell. — I take all der shoes vat he  
blain wie Ah Bey Zee. — Dey calls me der shee - ny, der

hass. I buy all der tings vat I can — I  
Jew. I guess dat is just vat I am. — I

giff him der twen - ty nine cent. — For ich bin der al cloes man.  
give dem der twen - ty nine cent. — For ich bin der al cloes man. Yas

## Allegretto.

Ich bin der al cloes man. Ich bin der al cloes man

The first system of the musical score is in 4/4 time. The vocal line (treble clef) begins with a quarter note 'I', followed by eighth notes 'ch', 'bin', 'der', 'al', 'cloes', and a half note 'man.' with a fermata. The piano accompaniment (grand staff) features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady quarter-note bass line in the left hand.

Ha-ben sie trous-ers o-der an-y al ting Dat is der zong I zing. Yas

The second system continues the melody. The vocal line has a more complex rhythm with many eighth notes. The piano accompaniment includes some chords with sharps in the right hand, indicating a key change or modulation.

Ich bin der al cloes man. Ich bin der al cloes man. I

The third system repeats the first line of the song. The musical notation and piano accompaniment are identical to the first system.

zings me all hap-py und, fröel-ich und gay. For Ich bin der al cloes man.

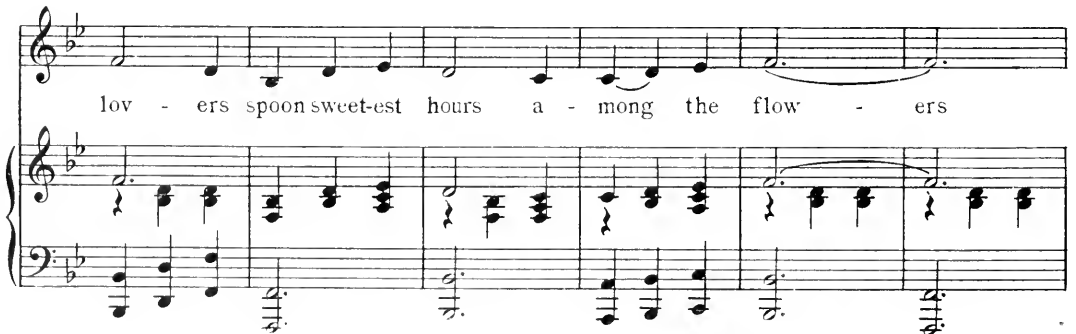
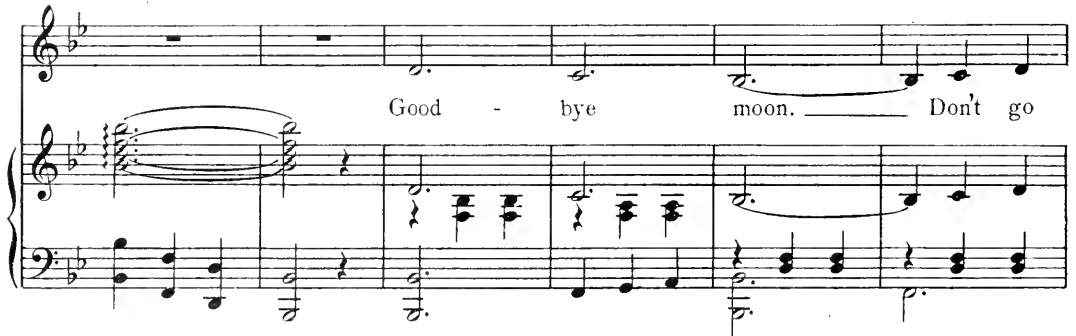
The fourth system concludes the piece. The vocal line ends with a half note 'man.' and a fermata. The piano accompaniment features a final chord in the right hand and a sustained note in the left hand.

# Good Bye Dear Old Moon

Lyric by  
GEORGE MORRIS.

Music by  
PAUL J. MORRIS.

Valse.





Dy - ing moon ——— Your close is

near. ——— Lov-ers drop a part-ing sigh ——— So fare-well dy-ing

moon you are gone all too soon, Dy - ing moon ———

## CHORUS.

Good - bye dear old moon. ——— Why do you sink so

soon? ——— Oh moon of love so far a - bove, You're

sink - ing sink - ing low. ——— Good - bye dear old

moon ——— No more — may we spoon, ——— Please, oh

*rit. to end.*

please don't go, Dont go. — Good - bye dear old moon. ———



